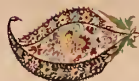
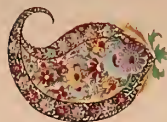


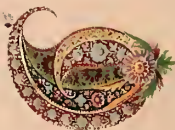
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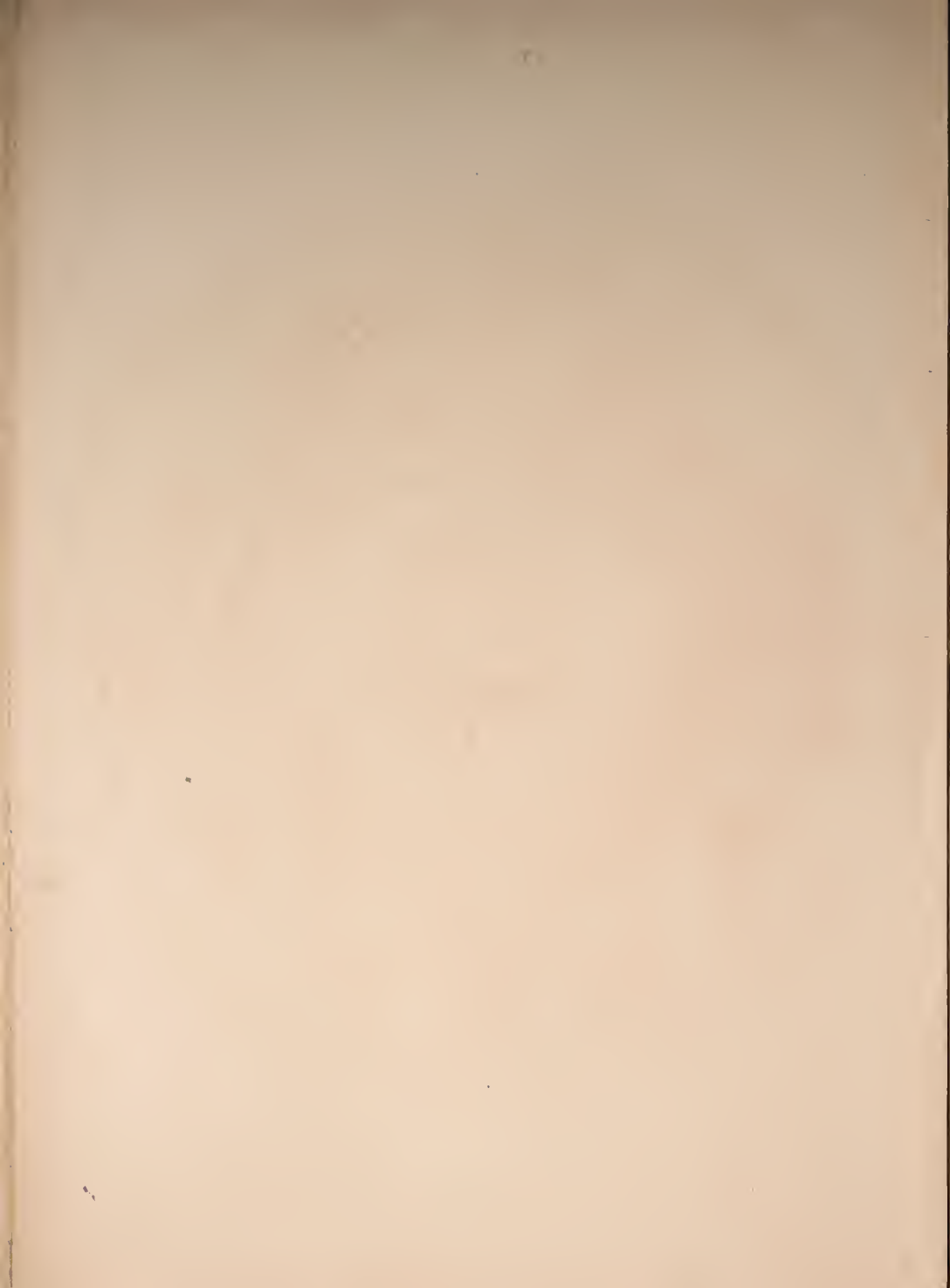




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BY
C. J. RICHARDSON.
1861





To
His Royal Highness,
Prince Albert,

This Volume of
Studies of Ornamental Design,

Is, with especial Permissions,
most respectfully Dedicated,

By His Royal Highness's
most obedient and

Alleged humble Servant,

Charles James Richardson.

To
The Right Hon^{ble} Lord Granville
Vice-President of the Board of Trade
This Volume of
Studies of Fundamental Design

(With especial permission

Most respectfully submitted

By His Lordship's

Most obedient and

Most humble servant,

Charles James Richardson



PREFACE.

THE acknowledged importance of the study of Ornamental Art, not merely as increasing the sources of refined intellectual pleasure, but also as tending to the national wealth and prosperity by adorning and enriching our manufactures,—the general demand for an improved taste in industrial art,—the consequent expediency of affording an artistic education to the rising generation, both of designers and artists, and its recognition by the Government in the establishment of Schools of Design,—these circumstances, leading to the consideration of the impossibility of pursuing an effective course of study in ornamental art without such a supply of examples as will reveal to the student all its resources under the various mutations it has undergone, have encouraged the Author to offer this work to the public as something more toward a stock of information which can never be too much enlarged. The labour, study, and expense bestowed upon it have been, it must be obvious, extremely great; but the Author trusts, that his subject will be considered as one intimately connected with our social state, and he looks with confidence to a very general support and patronage.

That Ornamental Design, in its various branches, requires as much study and consideration, and as sound elementary instruction, as any other department of the Arts, is a fact which, in this country, we have only of late begun to recognise. The painter cannot quit his historical picture, or the sculptor his statue, idled in its beauty, and become, without preparation or study, an ornamental designer, especially when the designs are required for manufacturing purposes. Here a collateral knowledge is necessary, not only of the requirements and conventional tastes of the day, but also of the capabilities of the material to be dealt with, and the processes to which it is to be subjected; and further than this, of the expenditure to be incurred in order to arrive at the end proposed, and whether the returns are likely to justify the outlay, and remunerate the artist and the manufacturer. And even in the application of Ornamental Art in cases when these latter considerations have no weight, it must be remembered that if Raffaele was enabled to excel in designing in arabesque, and Cellini in goldsmith's work, it was not alone because the former was a great painter, and the latter an accomplished sculptor, but because the one had pursued the study of Ornamental Art in the analogous decorations of ancient Rome, and the other had been trained in the practice of the *manufacture* which it is his glory to have wedded to *high art*. These are recorded facts, and worthy of the most serious attention of the student.

In this country, unfortunately, Ornamental Design, and more especially as applied to manufactures, has hitherto been too much regarded as a branch of art not only beneath the attention of ancient professors, but inferior in grade even to the lowest mediocrity in portrait-painting. Architecture is the only one of the sister arts with which the study of ornament has been combined. The necessity of ornamenting those combinations of members which constitute the *decoration* of buildings has rendered ornamental design an object of study to the architect. With the component parts of classic architecture which the moderns have univer-

ANTIQUE ROMAN CUPS ARTICLES OF VERTU &c. &c.



PREFACE.

sally adopted, under various modes of application, they have imported the vases, trophies, consoles, friezes, festoons, and foliage of the ancients, and the conventional ornaments associated with particular forms of mouldings. But even the architect has trodden in a narrow path, and if he would enlarge it, or strike out new ones, he must recur to *principles*, and seek to subject the incohesive forms of natural objects to the process of conventional adaptation to his particular purposes. This is the essence of ornamental art in all its branches. The remains of antiquity plainly show that this was the course pursued by their authors, and that the same course must be pursued by those who are ambitious to arrive at similar results—results which are shown not only in the great monuments and productions of the high art of the ancients, but in the smallest objects, even to their domestic utensils. A elevated fancy, a refined taste, and the soundest good sense, are exemplified in all they have left us, by the judicious application of ornament to graceful and harmonious forms, and both made subservient to the plainest purposes of utility.

To the young designer in ornament the study of nature must be a constantly inculcated and received maxim; but it is from the study of previous examples of decorative art, and principally of those supplied by the antique, that he must connect his knowledge of natural forms with the principles of design and composition, and learn to regulate his imagination in combining, embellishing, and exalting them. Without a knowledge of natural forms, and the power of representing them both with correctness and intelligence, we become forced, hard, unimaged, and common-place; without the study of previous examples, and an acquaintance with their adaptation to useful purposes, and to popular feelings and habits, we become eccentric and capricious, and offend against propriety and consistency at every turn.

But while the Author refers to the antique as the best and truest path of study, and as affording the purest and most elevated examples, he is not unmindful of the works of fancy and beauty produced in the middle ages. It is not to be doubted that their excellence is derived from the same essential principles, which will be more and more developed as common to all art, the more the subject is investigated. Medieval art offers, in many respects, most valuable instruction to the designer, and it is therefore the intention of the Author to illustrate it by numerous examples; he will, in all instances, select those which are unique, or unknown, or little known, to the public.

The subjects contained in the present publication are chiefly selected from the Author's own stores, although he has gratefully to acknowledge the kindness of many distinguished artists and gentlemen who have placed their collections at his disposal, to Mr. Ashby and Mr. Temple in particular, for the loan of the drawing by Pietro Matrona of the Roman glass vase, and to his friend Mr. Arthur Ashpitel, F.S.A., for his elaborate paper respecting it. Since the commencement of the work he has had proof of the existence in this country of an incredible amount of curious and beautiful examples of ornamental art, such as to confer the greatest honour upon the collectors whose taste has united and preserved them. Connected as the Author is with the Government School of Design, he has no less considered it a duty than he feels it a satisfaction to add something, even at a risk to himself, to the published treasures of Ornamental Art; and he trusts to such a response on the part of the public as will enable him to lay before them more of such examples as will prove valuable in the instruction of the present and future generations.



DESCRIPTION OF THE PLATES

alterations made, but they have not been regarded in the plate: the ceiling and decorations are represented as originally executed.

In concluding this notice, the Author cannot refrain from citing, as exceedingly applicable to the objects which he has in view in offering this work to the public, the words of a very talented and able Architectural Magazine, to whose pages he is indebted for much of the preceding information:—"A period is fast approaching when neither printed prices for walls, nor conventional composition ornaments for ceilings and ceilings, will satisfy that craving for elegance and art which is beginning to distinguish this highly cultivated age, even among the middle ranks; a better perception of the beautiful in ideal, and the superior skill displayed in the design and execution in the most ordinary articles of domestic use, has contributed to form that refined taste which, in an age tending with mine, requires originality and excellence in design as well as more richness in execution, which is but a hole, vulgar, and paltry substitute for true splendour. I prognosticate that, ere long, elegant embellishments of spirit and fanciful invention, the work of artists, will entirely supersede those unmeaning scrolls and flourishes of book-print and composition ornaments which may be now purchased by wholesale, and with which whole rooms of great houses may be furnished to death."

JEWEL EMBROIDERY.

The subject of this plate is taken from an old Indian painting. The Author cannot describe the nature of the work, itself, having never seen any specimen of it; it was probably similar to *appliqué* embroidery, the pearls being fastened on and enclosed by a border of gold thread. The pattern may be supposed to be about half-size; it is in the best Indian taste of the sixteenth century. In the picture it is found in part of a female dress, and it is hardly necessary to observe that pearls were applied in this manner in the greatest profusion, not only in the middle ages, but also by the Greeks and Romans, and especially by the latter people during the period of the Lower Empire. In our own country, many portions of a late date, during the reigns of Henry VIII., Elizabeth, and James, exhibit dresses entirely covered with an embroidery of pearls and precious stones.

OLD ENGLISH DIAPERS.

This plate exhibits some of the patterns of dress in use in England during the reigns of Elizabeth and James I., selected from ancient monuments of the period, when the costume of the day was represented in engravings with as accurate detail as which does much more honour to the industry than to the good taste of the artists. The first and second, with the red border, are from the Westminster marble tomb in Chiswick Church, Kent, and are half-life; the third is the embroidered pattern (quarter-life), of a robe belonging to a tombstone given in Westminster Abbey.

The yellow border exhibits patterns of the same style and date from East Sutton Place and Little Claverton, in the neighbourhood of Maidenhead.

ON THE ANCIENT ROMAN GLASS VASE.

By Arthur Upham, Esq., F.R.S.

PERHAPS there is no part of industrial art upon which the ancients bestowed more care and expense than upon vessels usually termed their "craters." The richness of design, and the excellence of execution, are really astonishing. If we compare them with similar vessels produced by any other nation, at any time, how immeasurably superior they are. The Chinese have been labouring for hundreds of years, and with the advantage of possessing what is really a beautiful material to work upon, but so far as design goes, they have not as yet emerged from barbarism. It is so with the other eastern nations; and though the artists of the medieval age have displayed great taste and fancy in their architecture, yet do they chiefly swing to the revival of classic taste, and the discovery of ancient classic examples, that an impetus has been given to the enhanced exertions of the artist, the chemist, and the manufacturer; and we have lately made such extraordinary strides, that we are not long we shall be worthy rivals of those whom a few short years ago we thought infinitely more or less to attempt to imitate.

We at present apply the word vase chiefly to urns and like vessels; the Latin word "vas," however, like the Greek, "vase," signifies any vessel, of any kind or material.

The funeral urns of the ancients, and the large vases used as ornaments in architecture or sculpture, are so well known and understood that it would be superfluous to say much on the subject; it is rather to these vessels of domestic use and application that we shall direct our attention—these fall more within the scope of ornamental design, and their use and application are less understood, except by the classic student.

Although we find vessels of various materials intended for holding stores, particularly honey, and many other things, like the jars in our own drawing-rooms, were evidently intended for ornament only, and upon which very little can be said, there are others whose use and history are well known and extremely interesting. The principal of these are the vessels for containing wine and for drinking it. It is not very far from us, who know only the wineglass and tumbler, and the tea and coffee cup, to understand why there should have been such variety of drinking-vessels among the ancients; but it may be remembered that we were the most temperate and abstemious of all their kind—that wine abounded in every variety of quality and of favour—that it was their only beverage; and that it held a high place, not only in their convivial meetings, but even in religious festivals, and we readily see what importance they attached to their drinking-vessels. Athenæus, who lives in his first book (from page 25 to 44, of Cusworth, 1812) between seventy and eighty sorts of wine; he describes their qualities, and gives copious extracts from the writers extant in his day, particularly the comic poets, of the drinking habits and wine-drinking propensities of the Greeks and Romans of the Greeks, the Mænes and Venetians of the Romans, the Mænes and the Surrentines, that could not be drunk under twenty-five years, and the Pænes, that has been excellent for two hundred years old—old is described.

The history of wine is almost the history of the ancient vessels. After the grapes were crushed, first by the feet and then by the vintagers—"vintages," or "vases" (we must first see *vintages* to Varn, Calabrese, and Cato de Rustici for the details), the juice was conveyed to the *amphora*, and deposited in *dolia* (casks); there were at first huge earthen vessels, afterwards wooden ones; in these the wine was worked, and as soon as the proper fermentation had taken place, if it turned out to be poor quality and was not intended to be kept, it was drawn off from the *dolia* into the *amphora*; or "casks;" if it was of fine quality, and intended to be kept, it was transferred to

This, in old times, an earthen vessel with two handles, from whence it seems to have derived its name, "amphora," from *amphi*, on both sides, and *phorai*, to carry about. For the same reason it was also called "amphora." Its form is that of a jar with very long tapering sides, and universally pointed at the bottom; the reason of this form is, that it was used to be stuck up into the cellars in a bed of sand. It then was marked with the date, or some name, either on the earthenware or on a label, and of course the oldest was that which was nearest the wall, from whence old wine is called "vintages in wine." At Pompeii, on the walls of the *Thermopolium*, or coffee-house, are a fresco and a bas-relief—wine shows the way in which the amphora was filled. The *amphora*, being a great vessel of earthenware, would not travel safely in a cask, so that for transport wine was usually conveyed in glass skins (leaves, or skins), the former of these a man and boy holding the amphora under the skin, and infusing as much as they thought proper to run. Many amphora were found standing in the cellars at Pompeii. So W. Hamilton, finding the casks empty, supposed that it had been poured on the top to keep the air from the wine; but we know from Flavius that the amphora were fastened down by gypsum (the passage *Extractions page 114, Varianum, 1669*) thus "—immediately were brought a phorai of glass (vases)," carefully grafted, on whose necks labels were fixed with this title, *Optima Falernis, ex hactenus peris*. It is scarcely possible that gypsum could have been used, on account of the gentle of the new wine; but although the same expression occurs again, page 272, it is probable some sort of cement may be meant, or perhaps the gypsum had been used as a finish. This passage also probably denotes the first allusion to glass amphora. The well-known vase the method in which the amphora was made, a rod is run through the ears and round a pole, and the vessel is carried on the shoulders of two men, just as our drunken do to present. The ordinary amphora contains nearly 60 of our gallons, and requiring the vessel to be of that stature, size, the height of the vessel is probably two feet six inches.

Before proceeding to remark on the extremely beautiful vessels in the plates before us, we shall our readers will understand us better if we continue our description. They must be in mind first of notion of antiquity that wine is its natural state; not only was the wine itself flavoured in the making in every conceivable fruit or flower, with every herb in garden, and even with essential oils—and only was it afterwards increased by the addition of other wine half of which had been boiled away (defecation, vide Pin. Hist. Nat. lib. 14); but after these processes it was thus mixed with hot or cold water before it was drunk, and spices, honey, oil, and even, in old times, cheese, were put into it. Athenæus (lib. 1) calls wine mixed with *toppura*, and in the *lib. 4*, 626, when Paterculus says *Nectar, the old man calls* "a man" "beautiful as the gods, who prepared a draught of Parnassus wine, and pressed on the top gold's milk cheese, with a beam of gold, and about the neck of the vase the Mænes in most cases, like the Americans, to have wished to treat different sorts of drinks;—any, I will read Sænes' 70th couplet (in p. 244, Leg. Lib. 1669), we find the sick man regretting "that he could not stir his wine with pears" "of London tea in it" and we would not then say that the ancient wine was mixed with a beverage which has lately become popular under a very venustate name.

This note introduces us to the second species of vessel, the *Crater* (*Crater*, from *crater*, because the wine was mixed in it. This was a large vessel, like a flat bean, which stood on the top of a tripod; this wine was brought up in the amphora, and carefully mixed in the crater by the attendant; for this reason Athenæus says (lib. 2, page 28), "the wine is mixed in the tripod." The proportions were to have varied from three or two of wine to one of wine to the reverse proportion. It is clear from Athenæus (lib. 16, page 429) that the mixture was made with the eyelids; he quotes, in the same page, a curious passage from the last comic poet, Pteronæus:

"Come, move, my kind! the wine 's poured out for you."
"Wine! it's all water! Oh! what horrid stuff!"
"How have you mixed it?" "Why, there's two of water."
"And how much wine?" "Three's four,"—Oh, don't be hanged!"
"You should be made chief butler to the frogs."

The crater was frequently made of the precious metals. A very good representation of the whole subject is found in the ninth *Odyssey*, 196, where Ulysses laments at the tomb of Polydamas—"I went," he says, "bearing with me an urn (vase) of black, sweet wine, the gift of Minerva, son of Euboea, and he gave me a crater, of all silver, and thus wine in twelve amphora." Menelaus, in the fourth book, 615, offers *Pteronæus* a crater elaborated; it is all silver, but the lips are gold. In the twenty-third *Iliad*, 219, Achilles pours out a libation on the funeral pile of Patroclus from a crater of gold. Probably the first mention of ornamented work on a crater is in the same book, 743, in the description of the games; Achilles offers as one of the prizes a crater of gold worked by the ingenious Silvanus. It would seem our readers will see the numerous instances in which the crater is mentioned, suffice it to say it was in use among the Romans as well as the Greeks, exactly in the same way, as we have above before, only exactly the same name, and still the same use.

In fact, the best parallel we can give to the ancient *amphora*, or "wine-pot" (it was not always accompanied by a dinner), is that of the parties which used to be formed to drink punk in the last century: the liquor being mixed in the crater, and then, was next dipped out in the eyalids, or held out in the eyalids to the guests either by boys or women attendants. The eyalids (which) was the Greek word, and we have the positive authority of Varro that the Romans learned from the Greeks. It became a word of the commonest use, and it is in the eyalids of our English wine-pots. Two drawings of eyalids are given in the Museo Buonaparte, vol. ii, plate 12.

When the wine had been mixed to each of the guests, it was poured out from into cups which were in their hands, and which bore a variety of names; the general Latin name was "poculum," the Greek name was "chale," (from whence also the Latin "chale"). The difference between the cup and eyalid was well marked in Horace's *Ode* to *Telephus*, where he says, "Let *cup* (pocula) be mixed in three or five or six" "eyalids."

The usual names for the drinking-cups are the *Cala*, *Sphyrus*, *Caribæum*, *Phileus*, *Cantharus*, *Trochæ*, *Cups*, and *Boia*. The last is the most common, and limits did attempt to give any account of these at present. In fact, when we state



* This cut first appeared in *The Bazaar*, vol. III, p. 150.



DESCRIPTION OF THE PLATES.

This species of illustration was eagerly caught up by the Italians, under the name of "Impressi," and there are many beautiful ancient volumes in existence which contain series of examples of "Impressi" assumed by the Colonna, Crivelli, Frangipani, and all the other great families of Italy at that time.

It is to be noted, however, that the "Impressi" were generally, pity myself, or appropriate devices, illustrated by representations—something like the *admiral* of the medieval period, or the *impressi* above mentioned, illustrating and personifying distinctions, but short, pithy traits. These afterwards were collected and published: every illustrious house, the famous work of Alciato, and all that of *De Inventis* or the *Parva Quaestiones*—from the soft sentimentality of the "Emblema Americi" to illustrations of "Honor and Arms,"—books of emblems abounded. These devices, also, it is to be attributed, not to the want of power of illustration, but to the decay of pure classic studies. No language but those of classic antiquity could adequately express in such short, terse terms, the apt and vivid thought it was meant to convey; and as the mastery of these tongues became the exclusive property of the learned, and not the accomplishment of every man of gentle rank, the emblems and their mottoes have fallen into disuse.

At no time, however, have they been so common as in the days of that queen who herself was a ripe and elegant scholar; and in no form do we see them so such perfection as in the decorations of the houses of Elizabeth and her personal successors. The Gallery Catalog at Blenheim Hall contains a rich collection of these emblems; the name of Diddling evokes a multitude of associations to the architect and antiquary—were it only for the fact that it is so full of the splendid library of Maitland, it must be of deep interest to every scholar.

It will be highly interesting to describe each compartment. The first is the solitary emblem of learning, "Doctrina," with the sun in her right hand, sitting under a shower of gold.

The second is a hand guiding a lion by a thread, with the motto, "Duo et ingenui," suggesting that time and ingenuity will conquer the greatest difficulties. There is a proverb quoted by *Epist.* De Meneo Conducta (cited *Dorland*, Latet. 1612, page 235), that runs thus, "non de re vera habes, non expere ideo non una representatione," from whence, probably, the idea was taken.

The third emblem is Cupid, his eye languished, his bow and quiver lying on the ground, carrying the villas Hercules is said to have set up at Cape Cithere (the modern Gibraltar) and Alysia (on the opposite coast of Africa), and with the inscription "Major Heros,"—greater than Hercules, exalting, the power of love over brute force.

The next is an armed female leading a warrior; the inscription is abbreviated, but illustrates the saying, "Virtus totidem enim,"—"Virtue, or valor (for the word is convertible in Latin), is the half companion."

The next is a figure, half man half fish, sitting on a pumilio, with the inscription "Dante" or "Cato," the sentence is generally an emblem of double-dealing, and the painter, of craft and cruelty.

The next reads like description,—it is one of the five scenes, "Tactus," or "the sense of feeling."

The next is a man, with three arrows flying towards it; one inscribed "Erasmus," not "Cannum," as engraved, the second "Cupiditas," the third, "Mortis." Over are the words, "I see his side,"—"Against you prevail," showing that all mortal hearts are susceptible to the shafts of "Cupid," "Love," and "Death."

The next is more difficult of interpretation; it is a female figure, holding an open book in her right hand, and what appears to be a rule in the other. The inscription is, "Cato et cetera,"—"To all and to none." Probably it is meant to represent public justice, and the inscription is best translated in the words of the motto of one of our newspapers, "Open to all, addressed by none,"—no bad exemplification of what equity ought to be.

The next is Prometheus chained to the rock, the vulture gnawing his entrails, Jupiter, with his thunderbolt, standing by. The inscription is "Divina misericordia,"—"Divine mercy." The mythos of Prometheus points to the danger and punishment of those who venture to pry too far into things above them; hence the use of the word "mercy" when the whole tale speaks rather of cruel punishment,—if it mercy that we do not know many things, particularly those of fatality.

The next shows the figure of a pilgrim with staff and beads, his head bent down over a snail. The motto is "Perseus non auidum,"—"Perseus not a coward." The emblem probably refers to a proverb cited by Seneca, "Perseus non auidum fides facit," and signifies the outward show of religion where the heart has no concern in anything holy.

The next is the emblem of Truth, "Gustus," illustrated by a female figure holding a cup; her lips full of fruit, and behind is a lion with his paw on the skull of some animal.

The next is a trophy of spectral instruments, with the motto "Adieu non modo in bello est,"—"At present my harvest is in the field," illustrating the Scotch proverb, "I hide my time."

The next is an emblematical representation, inscribed "Annotatio officii,"—"The Image of Friendship." From the head issue the words "Honor, Reus,"—"Honor and Water" (from the Latin, "Frenk" and "Reus"); "Reus non est,"—"Reus not a coward," "Mors, Vita,"—"Death and Life," illustrating the feature of a fervent friendship.

The next is scarcely so intelligible; the emblem is an imperial crown between two shells, round each of which a serpent is entwined,—these seem to be deriving at the crown. The motto appears to be "Regis potentia non inuincibilis,"—"The meaning probably is, that the majesty of sovereigns is not injured in the least by the venom of envious slanders."

The motto of the next is, "Cauda, the emblem of shame, cannot be illustrated."

The next is a female figure smiling a flower, behind is a hand hunting by the scent. The motto the next word "Odor," or "Smelling."

The next is the old mythos of Vulcan cleaving the head of Jupiter, and Minerva springing forth. The motto is "Deus a deo agitur,"—"All things from God." The next is a book borne by a pair of wings. The motto, "Vindicta divina,"—"Divine vengeance, allying, probably, to the flying rail of Enkelid."

The next shows the sun, with two torches held up before it. The motto "Es magis eligitur,"—"The darker it becomes by its" reminding us of the lines of Pope:—"Yet hold their farthing candle to the sun."

This commemorates each dark passage dark.

The next is a fox seeking a fawn. The motto, "Innocentia iniquis animis abominatur,"—"Innocence in the most liable to injuries."

There comes another illustration of one of the Scenes,—a female by the side of a man playing the lute,—she is holding the music-book; behind is a man playing some instrument, and a dog attentively listening. This is intended to represent an old popular idea, that dogs might be attracted by musical sounds, and thus ensnared or slain. The motto is the simple word "Audire,"—"Hearing."

The next illustrates another popular idea; it is a rhinoceros, with the motto "Non habet repem,"—"I reap not unprovoked." The notion was, that the rhinoceros conquered all beasts, even the elephant; that it destroyed this animal by rearing under it and dying right up its body with the formidable horn on its nose, but the fall of the dying elephant enabled the rhinoceros in its triumph, and they both perished together.

The next is a crown on a stem of wormwood. The motto, "Tyrannus morbus stupidi,"—"The disease of a tyrant is stupidity." On each side are the letters H and E or C. It is not improbable that it alludes to Henry the Eighth.

The next bears the motto "Falsitatis foetor,"—"Fame's stench." The emblem is a female, with a mirror in one hand and a dart in the other, sitting on a scabbard, a fabulous animal, supposed to have the power of destroying merely looking at its victim.

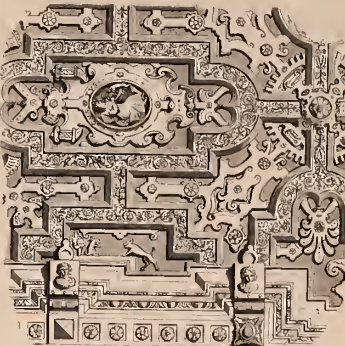
The next shows two ships at sea, one dimitted by a tempest; in front is a crowned figure, offering, with the motto "Deus ultimus regis,"—"God is the last refuge." It needs other explanation.

The last is a female figure holding a mirror; on one side a man taking the attitude of the ear with the old antelope, on the other an eagle. The motto, "Vires," or "Sight."

Thus having endeavored to explain these very curious and interesting emblems, we must remark, they show the feeling and education of our forefathers, and give a double claim to the rich and elaborate ornamentation of the period.

Blenheim Hall, the seat of the late Dnager Lady Suffolk, was built by Sir Henry Harbott, Lord Chief Justice; he commenced the erection in the reign of James I, and completed it in the succeeding reign. The structure in its different parts presents the distinctive features of the architectural styles of the two periods; the date of the gallery is before 1620. The room is one hundred and eighty-seven feet in length by twenty-seven feet in width; and this and an adjoining state drawing-room, are the two most decorated rooms in the building. The elaborate ceiling of the gallery is probably the finest of the kind in England; there is an elaborate cornice, with large projecting mouldings; the ornaments between each bay, the console, themselves the ceilings to the deep recessed windows, are all different,—show the plate was not calligraphically, long to represent. It may be here remarked, that the motto wanting in the plate is wanting in the ceiling itself, and likewise that the spelling of the various mottoes has been carefully copied. The shield of arms represented on the ceiling are those of the Harbott family.

A ceiling of somewhat later date than the one now illustrated exists at Boston House, Devonshire. That the effect which a few years made in the progress of the style may be seen, a print is here exhibited of a small portion of it.

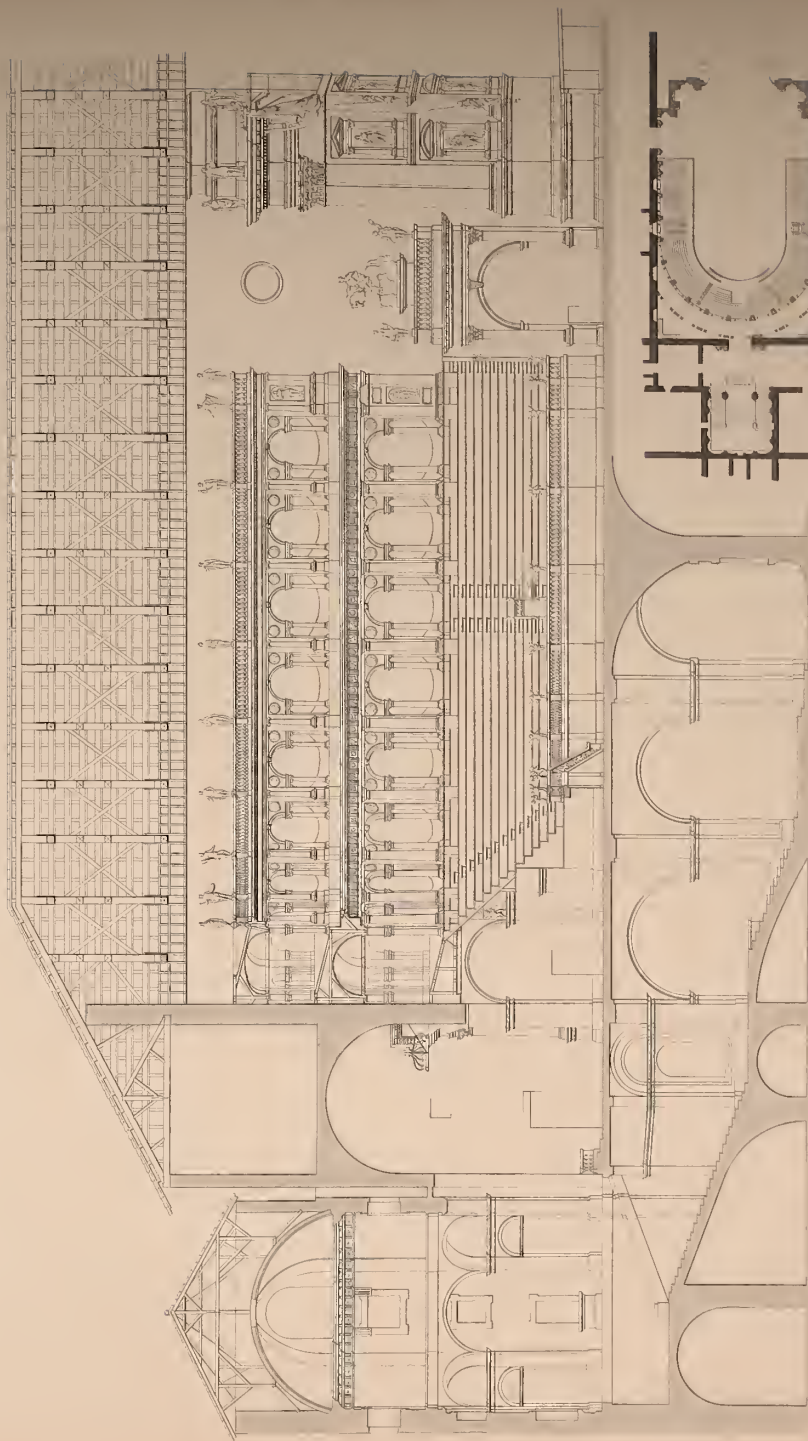


FRONTISPIECE.

A collection of fac-simile drawings, from original Penman designs, for textile fabrics.

This style of ornament, rendered familiar to us by the rich drapings and scarfs of Persia and India, is not only extremely beautiful in itself, but by its graceful and individual character, and the unobtrusiveness of its individual details, harmonizes with every modification of female costume; and it is not only pervasive, in different varieties, the manufacture of the East, but also enjoys the privilege of a permanent fashion in Europe.

* This ceiling is illustrated in the Author's large work. † The Architectural Remains of the House of Suffolk, vol. 2, p. 214.



LONGITUDINAL SECTION THROUGH THE GREAT THEATRE OF PARMA.

GROUND PLAN OF THE GREAT THEATRE OF PARMA.

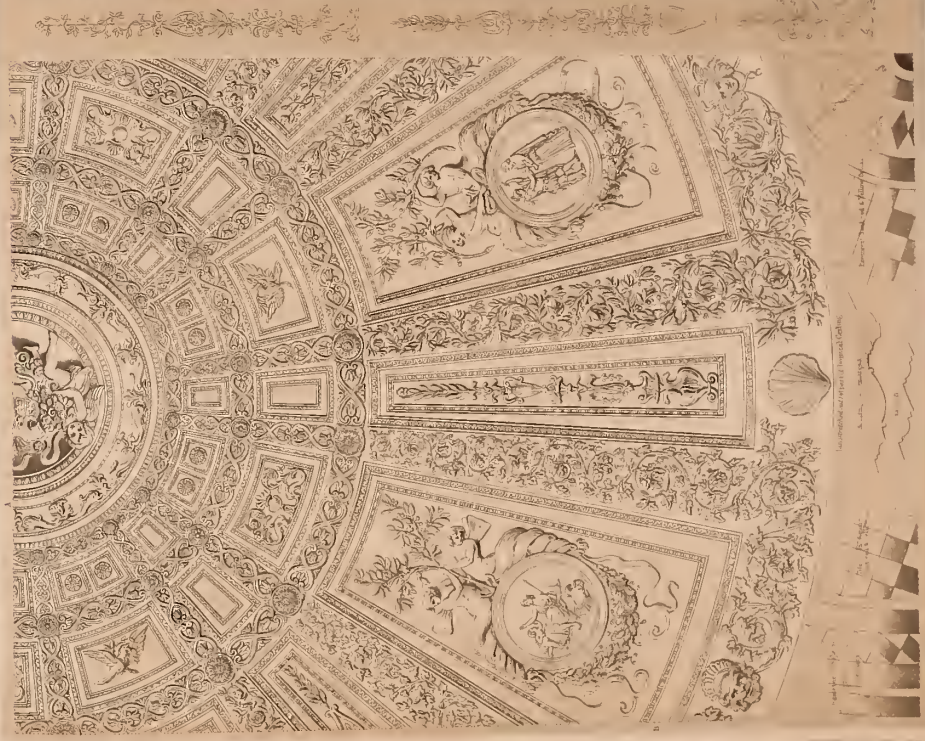
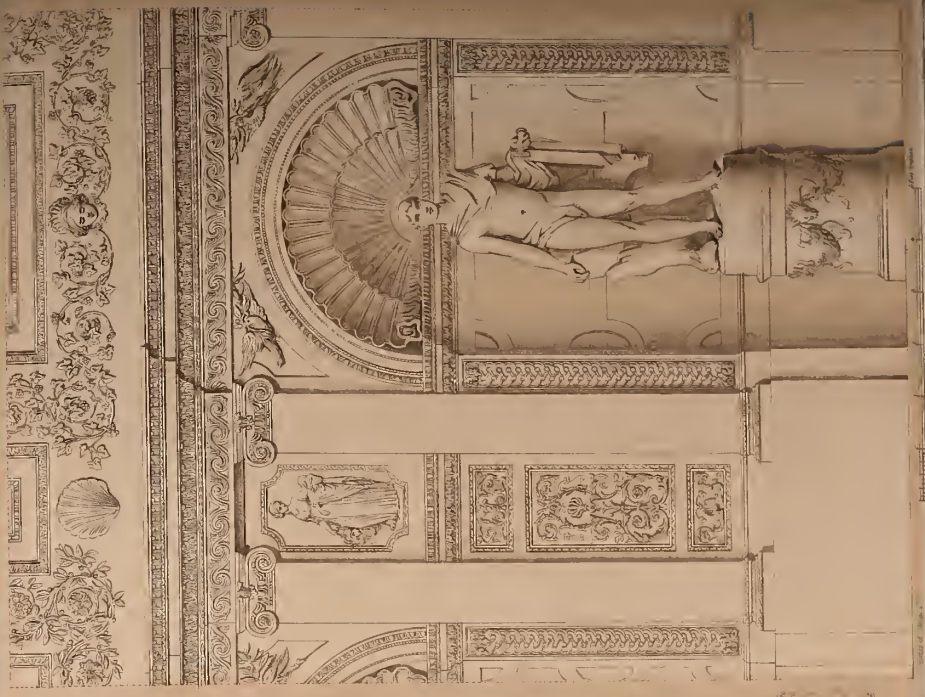
Scale of Feet.
Architect's Office.





TRANSVERSE SECTION THROUGH THE GREAT THEATRE OF PARMA.













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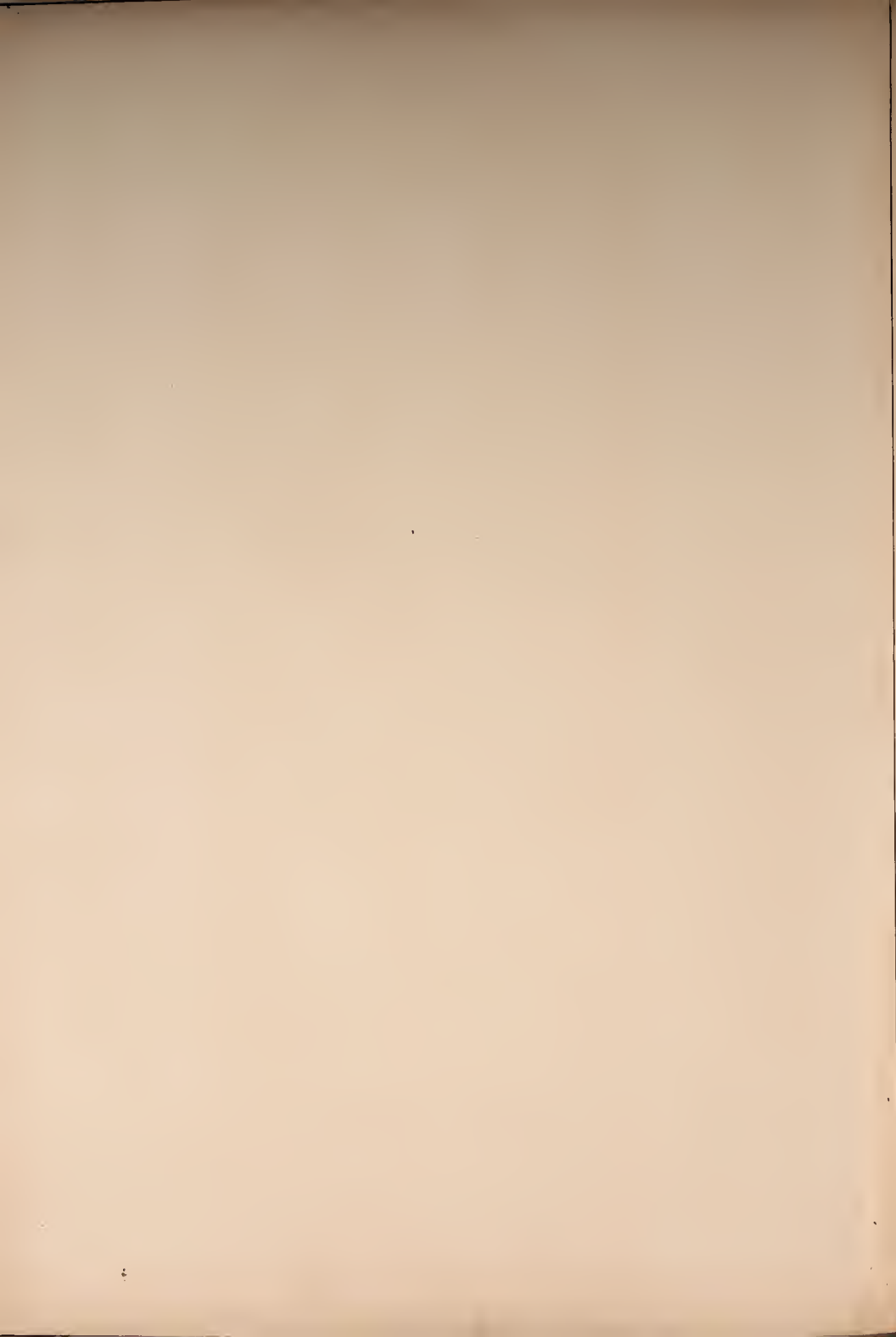
OLD ENGLISH DIAPERS















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ANCIENT GERMAN APPLIQUÉ EMBROIDERY.





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PATTERN FOR APPLIQUE EMBROIDERY.

GROUND A PURPLE VELVET. THE SUBJECT YELLOW SILK WITH RED & BLUE FLOWERS, GREEN LEAVES &c. THE OUTLINE FORMED OF THIN GOLD CORD





THE GALLERY CEILING, BLICKLING HALL NORFOLK.

